

*to monologue,
or not to monologue
that is the question...*



*this Shakespearean
monologue journal belongs to...*

MONOLOGUE PREP STEPS	SCORE
CHOOSE YOUR MONOLOGUE	
WHO/WHAT/WHERE/WHY	
WORDS OF WONDER	
WRITE IN YOUR OWN WORDS	
PUNCTUATION POWER	
THE CAPITALIZATION CODE	
ACTion VERBS	
MEMORIZATION MAGIC	
PEER REHEARSAL NOTES	
3.10-12 * PERFORMANCE (A separate grade)	*
3.10-12 PEER CRITIQUES	
3.13 POST PERFORMANCE REFLECTION	

Your scores from the **DARKLY LINED AREAS** will be averaged together & go into the grade book. You **CHOOSE two other areas** to be used in your average & highlight those boxes. The other areas will NOT be averaged in with the other grades (and will not affect your grade.) **The performance grade will be a STAND ALONE grade.**

CHOOSE YOUR MONOLOGUE

OBJECTIVE: Explore the world of your character and know their story before you begin to prepare your monologue.

1. Which character did you choose to do a monologue from?
2. Why did you like this character?
3. THREE words you would use to describe this character:
4. THREE facts that you know about your character from the play:
5. Was there something you liked about this monologue?
6. What is your character's main emotion in this monologue?
7. What ACT & SCENE is this monologue from?
8. What has happened to your character so far in the play?
9. What happens right before this monologue?
10. What do you think will be the hardest part of performing this monologue?
11. What will be the easiest part?
12. What discoveries did you make today about your character?

WHO/WHAT/WHERE/WHY

OBJECTIVE: KNOW details about your character that will help you to ACT truthfully in fictitious circumstances (definition of ACTING by Meisner.) ANSWER THESE QUESTIONS AS YOUR CHARACTER (not as yourself.)

1. Who am I? (character-search for character's life prior to play's/scene's beginning)
2. WHO am I talking to in this monologue?
3. Where am I? (environment: location, conditions)
4. What surrounds me? (persons, objects, color and texture)
5. What time is it? (hour, minute, date, year, century, era)
6. What are the given circumstances? (those events, facts, and conditions occurring before or during the play/scene that affect the character and /or action)
7. What is my relationship? (to other characters in this scene?)
8. WHY are you talking? WHAT do you want? Phrase your main objective with a verb...
I want TO _____ (complain, win an argument, brag, persuade someone, explain something, impress someone, tell my side of the story, characters ALWAYS speak because they need something from someone.)
9. What's in my way of getting what I want? (Obstacle)
10. What do I do to get what I want? (ACTION – VERBS; physical, verbal, psychological)
11. What is the most important line in this monologue?
12. Why is that line the most important?
13. What did you discover about your character today?

WORDS OF WONDER

OBJECTIVE: Identify the words you may WONDER about in your monologue and explore the way these words can be used in your performance of your monologue.

Choose 10 words in your monologue to look up at shakespeareswords.com and/or an online dictionary. Choose words that you don't know the meaning of OR that just seem to be strangely added to this speech and you may WONDER why Shakespeare chose that word...

WORD you WONDER about in your monologue	Use the dictionary or shakespeareswords.com definition to find the LITERAL meaning	Why is this word important in the monologue? Why did Shakespeare use this word? Does it mean something MORE than just the definition?	What does it mean to your character? How can you act it out that shows your audience what it means?

What discoveries have you made today about your monologue?

WRITE IN YOUR OWN WORDS

OBJECTIVE: Rewrite your monologue in your own words. You can use one of the reference books to help you with this rewrite but please write it in how YOU would say each line. Go from punctuation to punctuation in small pieces of text. This will really help you understand it and be able to act it out truthfully!

What discoveries have you made today about your monologue?

PUNCTUATION POWER

OBJECTIVE: Find Shakespeare's original punctuation and discover how it helps you understand the monologue and how to **PHRASE** the monologue rhythmically, emotionally, and comprehensively.

Every punctuation mark is important. Find your monologue in one of the **FIRST FOLIO** versions of *Midsummer Night's Dream* (search for your Act & Scene) online and copy the punctuation found there on to your monologue. Then go through these steps, marking the punctuation, then saying your monologue out loud as you add these variations based on punctuation. This will add meaning, emotion, and power to your performance!

1) MARK EACH ENDSTOP (. ! ?) in your script.

Each FULL SENTENCE is a complete full thought. What are the FULL THOUGHTS of your monologue (what does each sentence mean)? Each new sentence requires a new action.

What action will you do for each sentence? Read through each sentence and act each one out in a different way (walking vs. standing still, facing one way then another way, moving forward vs. sideways, speaking loudly vs. softly.)

2) NOTE EACH COMMA in your script.

Commas are places for quick breaths as you perform. They will establish the rhythm to our speech. Each phrase, between commas, has its own sense and contributes to the picture you are creating with your words. A lot of commas means your character has more emotion or confusion or anger. Use those commas and quick pauses to add emotion to your speaking of your part. Read over your monologue and take a quick break on each comma.

4) SEMICOLONS & COLONS mean that your character has a new thought to add to another thought. They have thought of a new way to say what they were saying before. Note them in your script and see if you can use them to show a new thought coming into your character's brain at that moment of giving their speech.

5) Are there any PARENTHESIS in your monologue? This is a great opportunity to do something dramatically different with that text. Rehearse changing your **TEMPO** (fast to slow, or slow to fast), **VOLUME** (loud to quiet, or quiet to loud), **PITCH** (high to low, or low to high), **EMOTION** (happy to sad, or sad to happy.) Make a totally new choice with words inside ().

6) Now go through and underline each last word before ANY punctuation marks. Do a walk & read through, & radically change the direction you are walking in EVERY time you come to a punctuation mark. Then read through your monologue & choose to say that final word before every punctuation mark with special emphasis, such as a change in volume, pitch, intonation (short and clipped vowels or long and smooth vowels), or inflection (rising or falling from the start of the word to the end).

7) What discoveries have you made about your monologue or the way it could be performed?

THE CAPITALIZATION CODE

OBJECTIVE: Find Shakespeare's original CAPITALIZATION CODE and use those clues to find any subliminal messages or miniature stories to the plot line of the play or scene. Use these Capitalized words to ACT on in different ways as you rehearse today.

You will need to find the FIRST FOLIO version of your monologue online. Search for First Folio Midsummer Night's Dream and the Act and Scene your monologue is from. Then add to your script any Capitalized Words found in that First Folio version. Now let's do some detective work to crack the code and solve this mystery...

- 1) **Write a list of all the Capitalized Words in your monologue.** Do they tell any kind of story all on their own? Are they the most important words in your monologue? Do they tell you something interesting about this scene or play or your character?

LIST OF ALL THE CAPITALIZED WORDS:

- 2) **Read through your monologue and choose an action to go with each Capitalized Word.** Or could you point to where someone or something onstage might be that has something to do with the Capitalized Word? How can your body or facial expressions put some kind of emphasis on each of these Capitalized Words?
- 3) **Read your entire speech aloud while saying every Capitalized Word with feeling.** Make a bold choice for each one. Listen to the sound of your speech with those word emphasized. Your bold choice does not have to be a LOUDER choice. Maybe those words are spoken slower, in a deeper tone, or while you step forward, or change your facial expression. But those words should be emphasized in some way.
- 4) **What discoveries have you made by cracking the capitalization code?** About your monologue? About your choices for performance?

ACTION VERBS

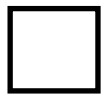
OBJECTIVE: Follow Shakespeare's advice to actors (given in his play Hamlet) to "Suit the Action to the Word, the Word to the Action" (note the capitalization.) Identify the ACTION VERBS in your monologue and make clear decisions on how to ACT those verbs.

Shakespeare does not write in stage directions, BUT he purposefully embedded stage directions in his text for actors to follow. Picking out your verbs from Shakespeare's text helps you know what you should do on stage.

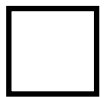
- 1) Look over your monologue. **Write out each ACTIONABLE VERB PHRASE (action and direct object.) Make these thoughts into ACTIONS that you do WHEN YOU SAY THESE WORDS.**
- 2) VERBS have energy. They propel your speech forward. They put muscles into your speaking. Shakespeare was a poet who loved sounds and the feelings they invoked in the speaker and the listener. He invented words that fit the emotions he wanted expressed. **Write out some of the interesting verbs in your speech.** If you don't really understand them, look up their definition...
- 3) **Why has Shakespeare chosen each verb?** Is it the combination of letters that make it harsh to say or gentle on the ear? **Read over your monologue and on the words that seem like BOLD or DECISIVE actions, SLAP the table in front of you. On the verbs that seem *gentler and quieter action words* brush your hand over the table in front of you.** How can you use the verbs to raise the energy of your monologue? Explore the ways to say these verbs and use them in the way you ACT your monologue.
- 4) **Perform each verb in your monologue with a specific gesture that represents that verb.** Always do the ACTION on the VERB, not before or after.
- 5) **What discoveries have you made about your monologue and your performance today?**

MEMORIZATION MAGIC

OBJECTIVE: Use several different memorization techniques to assist in the process of memorizing your text. Use as many of these as you need to memorize your script. Some of these techniques may work like MAGIC for you depending on how YOUR brain works. Commit to trying each one UNTIL you have your entire piece memorized. ANYONE can memorize, it is a muscle. It gets stronger the more you use your memory muscle. And it is weaker when you don't use it. So let's get those memory muscles working & check off the sections as you do them...



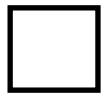
1) Hand write out your script. As you write each thought (punctuation to punctuation) rotate the paper you are writing on and write the next section going in a different direction. Then rehearse looking at one section, then trying to add on another section without rotating the paper and looking at the next section. Rehearse using this technique and see how many sections you can do without looking ahead at the next section.



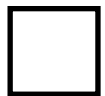
2) Write out ONLY the first letter of each word on a paper. It should look like this...

W o O t f l o e w o a p .

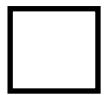
Now rehearse looking ONLY at your page of first letters. How much can you remember for each section? Go through your entire monologue and see if you can do most of it only looking at the first letters. Keep trying. This technique is magical for some students.



3) You will NEVER memorize a script while sitting down, looking at your script, & reading your lines without moving around. You must ingrain a speech in your muscle memory. Write each section (in between punctuation marks) on index cards or cut paper apart to make smaller pieces. Write these sections large and lay those cards down on different parts of your rehearsal space. Say each section and then move to a different area to say the next section. The first time through, look down and read the words, then look up and say the words without looking. Repeat it three times without looking. Then move to the next section. Repeat. When you are finished, start over and try to say the words without looking down at your section paper on the floor.



4) Link each section to a physical movement that explains that section or means something to you. Point to someone or something on stage, ACT out the verb in that section. DO SOMETHING that makes that line memorable and links it to the line before and makes space for the line that comes afterward. Have a strategy and a story that links each line for your memory and for the audience. Don't be a SLUGGARD, be STRATEGIC and you will memorize these lines.



5) Try singing your lines. Or saying them while marching around a room. Or while running. Get physical and your lines will take on a rhythm and energy from your active rehearsal.

PEER REHEARSAL NOTES

OBJECTIVE: Have several of your group members or friends watch your performance and give you some rehearsal notes for you to use to make your performance stronger.

WHO IS WATCHING YOUR REHEARSAL? Have them sign here and fill out the other two sections as they watch you perform.	What did the performer do well?	What should they work on to improve?

What have you learned from these critiques?

What will you do differently in your rehearsal/performance based on this feedback?

PEER CRITIQUES

OBJECTIVE: Critique 16 of your classmates performances using these scoring levels:

0= not evident, 1= still learning, 2= slightly present, 3= good, 4= excellent,

& 5= for a superior over the top performance.

[illegible]

PERFORMANCE

	1	2	3	4
Purpose	The monologue rarely reveals the thoughts, feelings, and context of the character	The monologue occasionally reveals the thoughts, feelings, and context of the character	The monologue interprets the thoughts, feelings, and context of the character	The monologue effectively elaborates the thoughts, feelings, and context of the character
Elements	Point of view and objective are inconsistent; an implied listener is seldom evident	Point of view and objective are clear and consistent; an implied listener is evident	Point of view and objective are clear, focussed, and consistent; an implied listener is established	Point of view and objective are integrated; an implied listener is evident throughout the monologue
Physical Delivery	Lacks involvement; no movement or gestures	Limited involvement, behaviors, gestures, or movements do not fit the character	Some involvement, gestures or movements are fine, but may have omitted obvious character behaviors	Good use of physicality, natural gestures and movement enhance message; fit character or role
Speaking Techniques	Uses volume, tone, and pace inappropriately or ineffectively; limited use of nonverbal gestures and facial expressions	Uses volume, tone, and pace somewhat to suit the content and purpose; nonverbal gestures and facial expressions are occasionally distracting or inappropriate to the character	Uses volume, tone, and pace appropriate to the content and purpose; nonverbal gestures and facial expression suit the character	Adjusts volume, tone, and pace to achieve a special effect or for impact; nonverbal gestures and facial expression enhance characterization
Creates Meaning from Text	The work does not reflect the text including the theme, situations and ideas of the piece.	The work reflects, some of the text, including (but limited showing of) the theme, situations and ideas of the piece.	The work reflects, most of the text, including the theme, situations and ideas of the piece.	The work reflects, with deep insight, the text, including the theme, situations and ideas presented in the piece.
Knowledge of Script	Is not able to perform without script	Needs constant prompting to perform	Is able to perform with little prompting	Is able to perform successfully with no prompting
Focus	continually loses focus and has not developed a character at all	Is focused and in character for a bit of the performance	Is focused and in character for most of the performance	Is focused and in character for the entirety of the performance

POST-PERFORMANCE REFLECTION

OBJECTIVE: To reflect on your performance and know what you did well and what you could have done better.

1. Was the performance what you expected? Why or why not?
2. Was there anything that surprised you?
3. What were you happiest with in your performance?
4. What do you wish you could have changed about your performance?
5. Given your expectations at the beginning of the process, what surprised you about preparing your monologue?
6. What was the most useful exercise in the rehearsal process?
7. What was the least useful exercise in the rehearsal process?
8. Write down one moment that stands out to you from the rehearsal process.
9. Do you prefer working on monologues or scenes? Explain your answer.
10. What was the best technique you used to help you memorize your monologue?
11. How have you grown as an actor throughout this process?
12. How can you use what you learned in rehearsal for your next project?